

THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

Vicente Arregui

PIEZAS LÍRICAS
para guitarra

edited by Angelo Gilardino and Luigi Biscaldi

15 12 9

RÈRREN

FOREWORD



VICENTE ARREGUI GARAY (1871-1925)

Romanticism came late to Spain, although its lateness did not prevent it from blossoming into a fully developed movement. However, romanticism in Spain coincided with the post-romantic and nationalistic trends throughout Europe, and these movements finally also reached Spain, being manifested in a series of idiomatic symphonic works.

The last decades of the nineteenth and the early decades of the twentieth centuries saw a mingling of romanticism with nationalism, and one of its last representatives was the composer, pianist and music critic Vicente Arregui Garay.

He was born on July 3rd, 1871, and died on December 2nd, 1925, in Madrid. Originally he was from Navarra, an important fact because his approach to nationalism was marked by his affection for the Basque world. He studied at the conservatory of Madrid, earning first prizes in piano and composition. Among his teachers were Fernández Grajal and Bretón.

In 1892, while still a student, he wrote his first opera (*Colón*). In 1899 he received a scholarship from the *Academia de bellas artes de san Fernando* to finish his studies in Rome and Paris. As a recipient of this award, Arregui was obliged to write another opera (*La Maya*).

In the French capital he composed his *Sonata en fa menor* for piano (1902) and a symphonic

poem entitled *Calipso*. During his time in Paris, he experienced the artistic trends of the period. In 1903, he moved to Valladolid, where he made contact with the composer Facundo de la Viña.

Back in Madrid, where he finally settled, he concentrated his energies on symphonic music, and many of his works were performed by the *Orquesta sinfónica* under the distinguished direction of Enrique Arbós. His contribution to the national symphonic repertoire was a brilliant one, and he won several prizes. He thus established a firm reputation for himself in Madrid, and thanks to Lamonte de Grignon his music also came to be appreciated in Barcelona. In addition, he worked as a music critic for the daily newspaper *El debate* from 1921 to 1925, and taught instrumentation in the *Escuela superior de música religiosa*.

Like many other Spanish composers of his time, Arregui channelled a considerable part of his creative energies into opera. His first significant opera – *Yolanda* (1910) – was awarded a national prize but had to wait thirteen years for its first performance, in the *Teatro real*. Other operas by Arregui, such as *El cuento de Barba Azul*, *La Maya* and *La Madonna*, were left unperformed. As befits a symphonic composer, the orchestral music in his operas is particularly noteworthy.

His symphonic output is a distinguished one. It contains two distinct strands: a nationalistic strand, dominated by the Basque influence – for instance in such works as *Suite vasca* (1901/

1904), *Aloña*, *Sinfonía vasca* in C major (1922) and *Impresiones populares* (1924) – and a Germanic strand, evident in his symphonic poems, notably works such as *Oración y escena de los ángeles* (1908) and *Historia de una madre* (1910). He also composed sacred music and string quartets.

The catalogue of Arregui's works, compiled before the discovery of the pieces in this volume, includes only one guitar piece, entitled *Cuento viejo* (1925). As for the five guitar works brought to light by Angelo Gilardino and included in this volume, some of them share their titles with other works in Arregui's catalogue. Specifically, the *Tonada de ronda - León* shares its title with a movement of the *Impresiones populares* (1924), a symphonic poem comprising two suites in which the second suite's first movement is entitled *Tonada de ronda, León*. Additionally, among Arregui's piano works are *Tres piezas líricas* (undated), a title which, as Angelo Gilardino explains below, was attached to some of the pieces in this volume.

Roberto Morón

Madrid (Spain), March 2003.

A NOTE FROM THE EDITOR

For a long time, the name of Vicente Arregui was connected in my mind with the knowledge that Segovia had performed an unidentified piece by him in May 1925 at a concert in Paris. The discovery in May 2001 of a significant body of guitar music by him at the Segovia archive in the Segovia foundation, was therefore a pleasant, if not totally unexpected, event.

Arregui's guitar legacy in the archive consists of a compact set of five works (although some appear more than once), written in delightful calligraphy on poorly preserved landscape-

format music paper. The pieces, which are dated, are as follows:

- CANCIÓN LEJANA (*Version 1: September 1924 - Version 2: January 13th, 1925*)
- INTERMEDIO (*February 1925*)
- CAMPESINA (*February 25th, 1925*)
- CONFIDENCIA (*February 26th, 1925*)
- TONADA DE RONDA-LEÓN (*March 1st, 1925*)

As can be seen, these works were written in a relatively short time, between September 1924 and the first day of March 1925. They thus belong to the last period of the composer's life. This concentration of guitar music in the output of a composer who had never before written for the instrument indicates that the revelation of Segovia's art had suddenly and enthusiastically captivated him. Also, it reinforces the suspicion – suggested by some titles in the catalogue of Arregui's works – that some of these five pieces might be the result of the composer's adaptation to the guitar of piano works which he had written before, and to which I have regrettably no access.

Be that as it may, the author's concern over the suitability of his writing for Segovia is evident. This concern extends to the point of providing two versions of *Canción lejana* and two copies (identical in their musical contents) of *Campesina*. The two manuscripts of the latter bear the same date (*Madrid Febrero 25 1925*), indicating – I presume – the date the piece was finished and copied twice. However, it is curious to observe in the two manuscripts of the *Canción lejana* that the earlier version (dated *Valladolid Sbre 1924*) is in several details much more properly written for the guitar than the later version (dated *Madrid 13 Enero 1925*). Accordingly, I have based the present edition of this piece on the earlier manuscript (that is, the Valladolid manuscript). Again, it is noticeable that only one day separates *Cam-*

pesina from the subsequent *Confidencia*, which reinforces my conviction that the dates are not dates of commencement but dates of completion, or possibly dates of transcription by the author from himself.

Another series of questions arises from the fact that three of the five pieces of the collection (*Intermedio*, *Campesina*, *Confidencia*) – besides their respective, individual titles – bear a general title given as *Tres piezas líricas para guitarra* on the *Intermedio*, and as *Piezas líricas para guitarra* on the other two items. Accepting that the *Piezas líricas* were a triptych, we encounter a problem in establishing their order, because both *Intermedio* and *Campesina* show at their head the Roman number *II*, whilst *Confidencia* shows none. I have addressed this rather confusing arrangement in what seems to me the simplest way, by retaining the individual title of each piece and by extending – not unreasonably, I hope – the general title *Piezas*

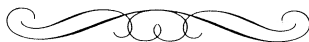
líricas to cover the whole collection of five pieces. As for the sequence of the five pieces, I have followed their chronological order.

Clearly, in the whole of the repertoire of original guitar music written for Segovia by twentieth-century composers, this collection shows the hand of an old-fashioned Spanish romantic composer, with one ear on the intimate parlour music of the time and the other on the echoes of popular music coming from countryside. I do not know which of these five pieces Segovia tried out in concert in May 1925, but I would bet it was *Campesina*.

As is customarily in this series, the original manuscripts are reproduced here in facsimile.

Many thanks to Allan Clive Jones for his assistance.

Angelo Gilardino
Vercelli (Italy), April 2003.



Vicente Arregui
PIEZAS LÍRICAS
para guitarra

edited by Angelo Gilardino and Luigi Biscaldi

– CANCIÓN LEJANA	page 6
– INTERMEDIO	page 10
– CAMPESINA	page 14
– CONFIDENCIA	page 19
– TONADA DE RONDA - LEÓN	page 24
<i>THE MANUSCRIPTS</i>	page 29

Al gran artista de la guitarra Andrés Segovia

CANCIÓN LEJANA

para guitarra

Vicente Arregui

Andante molto espressivo

CVI

p siempre ligado *rit.* *p* a tempo

5 *más p*

9 *mf* *v* *v*

CIII

13 *p assai* *p* *cresc.*

17 *mf*

21 *rit.*
p assai

CII CII

p a tempo

poco más *f*

25 *p*

CI

p

29 *cresc. poco a poco*

CIII

accelerando

molto

33 *Poco più y apasionado*

CVII XII

XII VII

ff

37 *a tempo*

f

rit.

p

41 *ppp* a capricho

rit. assai

Fermata o cadenza

a tempo

44

pp *v*

pp

①

48

mf *siempre expresivo* *destacado el canto*

CII CII

51

② ① ② ③ ④

54

② ① ② ③ ④

③ ① ③

57

② ① ② ④

① ② ③ ④

f *p* *assai* *mf*

61

p *assai* *cresc.*

66 *rit.*
mf *p assai*

71 *a tempo*
p *poco más f* *p*

76 *accelerando*
cresc. poco a poco

80 *Poco più*
molto *ff*

84 *apasionado* *a tempo*
f *rit.*

89 *pp*

93 *poco rit.* *ppp* *ppp*

INTERMEDIO

para guitarra

Vicente Arregui

Animado

8

assai f

5

② ③ CIV

10

mf

f *p*

15

① ③ ④ ③ ② ① CV

pp *f*

19

p *cresc.*

23

ff

28 *gracioso, dulce*

32 *f ff*

37 *p p*

41 *ff*

45 *p p*

49 *f*

53

gracioso, dulce

57

Menos

f *assai f*

62

CVIII

65

Poco più

dulce

69

CVI

73

CVII

f *assai* *rit.*

Tempo I

CII

77

ff

81

ff

CII

85

ff

89

f assai

94

f

rit.

98

p

a tempo

ff

para guitarra

Vicente Arregui

Animado

37

CV

43

mf

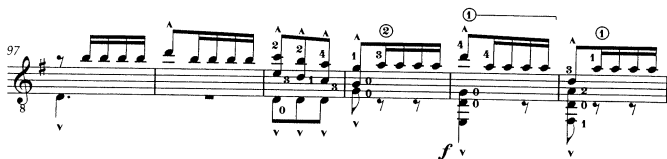
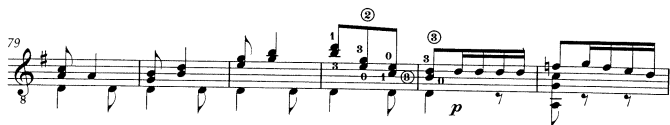
49

55

61

67

pp *f*



109 *sempre ff*

115 *dulce* *p*

122 *pp*

127 *cresc.*

134 *ff*

140 *ff*

147

poco f

154

dim. -----

161

poco ----- *a* ----- *poco*

167

pp dim. ----- *mas* -----

172

ppp

XII XII VII

4 0 0 0 4 1

178

Menos

CIII

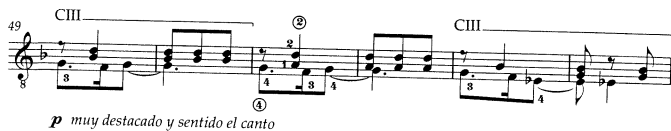
0 0 1 6

para guitarra

Vicente Arregui

Moderado

[illegible]



73 CIII ——— CIII ——— ①

p cresc. poco a poco

79 CVIII ——— ② ① ② ③ ④

ff

85 CVIII ——— CVI ——— ② ③ ④ ⑤ ⑥

dim.

91 CIII ——— ② ③ ④ ⑤ ⑥

p *dim.* *pp rit.*

97 *a tempo*

pp

103

CIII

109

8

p *pp* *pp*

115

8

CIII

121

8

p *pp*

rit.

a tempo

127

8

⑤

p como antes

CII

133

8

⑤

⑥

139

8

p cresc. poco a poco

145

ff

dim.

151

dim.

157

p

dim.

a tempo

163

pp

dim.

a tempo

169

pp

dim.

a tempo

175

ppp

dim.

a tempo

TONADA DE RONDA - LEÓN

para guitarra

Vicente Arregui

Tranquilo *

p hondamente sentido

CVIII

mf *p* *p* alargando

CV

mf *p* a tempo *p* alargando *mf* a tempo

pp alargando *p*

CIII

pp a tempo *poco f* *pp*

poco f *pp* *poco f*

* No es precisa la regularidad metronómica: debe destacar la emotividad del ejecutante

31 CIII CI CI

pp *p*

36

41 CIII CVIII

alargando *a tempo*

46 CIII CI

alargando *a tempo* *cresc. y rit.*

51 Più mosso

ff

56 CII

p assai

CII _____ CIV _____

gracioso **p** y destacando el canto

71

f

CVII _____

76

ff muy ritmico

81

siempre **ff**

Tempo II

CII

121 *assai rit.* *ff*

126 *ff* *sempre*

131 *poco f*

136 *pp* *assai rit.*

141 *Tempo I* *p* *alargando* *f* *CX*

148 *p* *alargando* *ff* *pp* *alargando molto*

155 *CII* *a tempo* *pp* *rit.*

CONSONANCE

para guitarra

Al gran estirada de la guitarra

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *mf* and *mod*.

transcurre ligado

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *mf* and *mod*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *mf* and *mod*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *mf* and *mod*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *mf* and *mod*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *mf* and *mod*.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- ff* (fortissimo) at the beginning of the first staff.
- ff* and *acc.* (accelerando) on the second staff.
- acc.* on the third staff.
- acc.* and *meno mosso* on the fourth staff.
- meno mosso* on the fifth staff.
- meno mosso* and *meno mosso* on the sixth staff.
- meno mosso* and *meno mosso* on the seventh staff.
- meno mosso* and *meno mosso* on the eighth staff.
- meno mosso* and *meno mosso* on the ninth staff.
- meno mosso* and *meno mosso* on the tenth staff.

Valentino 1864

1-01
Anonimo

Seis piezas breves para guitarra

Intermedio

Guarnición de 12 cuerdas

The image displays a handwritten musical score for guitar, organized into six systems of staves. The notation is written in ink and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The second system continues the piece, featuring similar notation and dynamic markings like 'f' (forte). The third system includes a 'cresc.' (crescendo) marking. The fourth system has a 'dim.' (diminuendo) marking. The fifth system includes a 'pizz.' (pizzicato) marking. The sixth system concludes the piece with a 'dim.' marking. The overall style is that of a handwritten manuscript, with some corrections and annotations visible.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Mezzo* (written vertically on the first staff)
- 72 =* (written below the first staff)
- 72 =* (written below the second staff)
- 72 =* (written below the third staff)
- 72 =* (written below the fourth staff)
- 72 =* (written below the fifth staff)
- 72 =* (written below the sixth staff)
- 72 =* (written below the seventh staff)
- 72 =* (written below the eighth staff)
- 72 =* (written below the ninth staff)
- 72 =* (written below the tenth staff)

The score is divided into sections by vertical lines. The notation is dense and includes many accidentals and dynamic markings.

Clarinete solista de 1915

L. 61

Reges lineas para puctare

II

A handwritten musical score for a piece titled "Cantata 63". The score is written on multiple staves, likely for a choir or instrumental ensemble. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "mf" (mezzo-forte) and "f" (forte). The handwriting is in ink on aged paper, and the score is organized into systems with repeat signs and other musical symbols. The title "Cantata 63" is written at the top left of the page.

Pezes lineas para guitarra

Confidencia

Wunderbar 11115

A handwritten musical score on ten staves. The notation includes chords, single notes, and rests. The score is divided into sections by slurs and dynamic markings. The first section is marked 'Wunderbar 11115'. The second section is marked 'cres. poco'. The third section is marked 'p' and 'x omni distacato y sentido of canto'. The fourth section is marked 'crescendo'. The fifth section is marked 'cres. poco'. The sixth section is marked 'p' and 'x omni distacato y sentido of canto'. The seventh section is marked 'crescendo'. The eighth section is marked 'cres. poco'. The ninth section is marked 'p' and 'x omni distacato y sentido of canto'. The tenth section is marked 'crescendo'. The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with the instruction "a poco". The second staff has "dim" (diminuendo) written above it. The third staff has "poco" written above it. The fourth staff has "poco" written above it. The fifth staff has "poco" written above it. The sixth staff has "poco" written above it. The seventh staff has "poco" written above it. The eighth staff has "poco" written above it. The ninth staff has "poco" written above it. The tenth staff has "poco" written above it.

Madrid 26 de febrero 1912

Antequera

Comanda de Forta - vezi pentru a stabili

$$\text{transmissi} = \gamma \delta = \delta(1)$$

Handwritten musical score for "The Song of the Lark" (Op. 103, No. 1) by Gustav Mahler. The score is written on ten staves, featuring complex polyphonic textures with multiple voices and instruments. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *p* (piano), *f* (forte), *sfz* (sforzando), and *cresc.* (crescendo). The score is divided into sections by large brackets and includes tempo markings like *Allegretto* and *Allegro*. The handwriting is in ink on aged paper.

(1) No es precisa ley i
votos notoriamen: de la ~~forma~~ la ~~presencia~~ del ~~espectante~~
detiene la ~~investigación~~

Handwritten musical score for "Mardi Gras" by Mary 1 de 1925. The score is written on ten staves, featuring complex rhythmic patterns and dynamic markings. The title "Mardi Gras" is written in a decorative script at the bottom right, followed by the date "Mary 1 de 1925". The score includes various musical notations such as notes, rests, and slurs, along with performance instructions like "pizzicato", "arco", "f", "p", "mf", "ff", "crescendo", and "decrescendo".